

Syracuse University

SURFACE

Theses - ALL

May 2019

A Slient Room

Jialun Deng
Syracuse University

Follow this and additional works at: <https://surface.syr.edu/thesis>

Recommended Citation

Deng, Jialun, "A Slient Room" (2019). *Theses - ALL*. 309.
<https://surface.syr.edu/thesis/309>

This is brought to you for free and open access by SURFACE. It has been accepted for inclusion in Theses - ALL by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

Abstract

After people leave the room, their memories, dreams, or their emotions and experiences linger inside the room. I use the animal as the metaphor, in each room, there are one or several animals representing the people and their personality.

A Silent Room

by

Jialun Deng

BFA, Yunnan Arts University, 2014

Thesis

Submitted in partial fulfillment of the requirements for the degree of
Master of Fine Arts in Illustration

Syracuse University

May 2019

Copyright © Jialun Deng 2019
All Rights Reserved

TABLE OF CONTENTS

LIST OF ILLUSTRATIVE MATERIAL.....	V
Introduction.....	1
Artist Statement.....	2
Creative Process – general.....	3
Artistic influences – general.....	3
Creative Process - specific to the development of the body of work.....	4
Artistic influences - specific to how they affected the look of the body of work.....	6
Marketing Plan.....	10
Thesis Body of Work.....	11
Bibliography.....	19
Index.....	20
Vita.....	21

List of Illustrative material

Figure 1.1 – <i>Collateral</i>	7
Figure 1.2 - <i>Collateral</i>	7
Figure 2.1 – <i>Hereditary</i>	8
Figure 2.2 - <i>Hereditary</i>	9
Figure 2.3 - <i>Hereditary</i>	9
Figure 3 - Room#1.....	11
Figure 4 - Room#2.....	12
Figure 5 - Room#3.....	13
Figure 6 - Room#4.....	14
Figure 7 - Room#5.....	15
Figure 8 - Room#6.....	16
Figure 9 - Room#7.....	17
Figure 10 - Room#8.....	18

My father is an architect. Since I was a kid, I always love to play with the building models he brought home from work. I made all kinds of stories by putting my toys into the model. From playing with building models and animal toys I understand one thing: A story needs to have a stage to present. Choosing this direction for a Body of Work is like writing a memoir for my childhood.

The Body of Work is a personal project compared to my editorial illustration portfolio, and the reason that I make this series personal is that I want to explore my perspective of making art and my style. Also, it can improve my commercial, editorial work. I believe that by adding personal perspective and insights to my commercial work will make work unique from others, which makes my work competitive.

Artist Statement

At first, I'm not an artist, but I have a passion for creating. I studied graphic design during my undergraduate program and got a job as a graphic designer after I graduated from school. After one year's work as a designer, I found out my passion is creating art. So I continued my search for passion, and the road led me here. I see making art as solving a riddle, between me and the world. The keywords for solving the riddle might be room, blue, anger, or delight; beginning with a word I create a world with my answer in it.

For the thesis body of work, each work begins with a word and things related to the word. After writing down everything from the word, I pick out a specific animal that I believe can represent the word. Then I put the animal into an indoor space, and by showing the movement of the animal, the answer is shown to the audience. The challenge is to create a world that contains an answer but is not noticeable. I like to let my audience be inspired by my art so that they can have a different view of the world.

Creative Process – general

I usually start a project by understanding the concept of the assignment. In this case, the first thing I do is read the article. While the reading, I write down key words and sentences for inspiration, at the same time doodling on paper. Then I start drawing some thumbnails on paper based on the doodling I did before, usually three or four ideas and concepts. Then, I develop these thumbnails to final sketches in digital. After picking out my favorite composition and concept, I start the digital painting of the final art.

Artistic influences – general

While searching for my artistic voice, I was influenced by many things. One of them is film. I love watching all types of film, from science fiction to drama. My favorite movie directors include the Coen brothers, David Fincher, David Lynch, and David Lean. I always found inspiration in their movies.

I am influenced by fine artists from many different time periods, like Hieronymus Bosch, Claude Monet, Jackson Pollock, and David Hockney.

And many illustrators like James Jean, Dadu Shin, Jun Cen, and Keith Negley.

Creative Process

—specific to the development of the body of work

Before starting to draw sketches, I picked a word “Dream” and started from there. What a dream would be like if it happens between reality and illusion, for the thesis body of work the dream is a continuation of reality. I want to show what would be like if the reality is blending with illusion.

After people wake up, their dreams follow them to the reality. The animal is the metaphor of people's dream; the reason I choose different animals to represent dreams is that people have different dreams. For an example, when the wolves walking in the living room, it shows that the dream is a nightmare.

After picking a specific animal, I do a drawing study of the animal. By collecting images and videos of animal, I get an impression of it. At the same time, I draw thumbnails of indoor space on paper. After doing several sketches with the animal in them, I choose the most compositionally beautiful sketch and redrawing it digitally by using my iPad pro.

The first step of the digital painting process is painting the background in deep blue, then using the watercolor brush painting on a different layer, by that the background can have a unique texture. The drawing of the room is done by using a

pencil brush in light blue, I choose using lines to draw the room. The animal in the room is also drawn by using a pencil brush, the color of the animal is depending on the nature of dreams and the theme.

Artistic influences

— specific to how they affected the look of the body of work

One of the inspirations of the body of work is a scene in the film *Collateral* (2004) by Michael Mann, a story about a cab driver finds himself the hostage of an contract killer as he makes his rounds from hit to hit during one night in Los Angeles.¹ When the taxi driver drives the killer to his next target they stop at the crossroads because the driver sees coyotes crossing the street.

The killer and the driver just sit in the car and stare the coyotes silently. I read the coyotes shown at the street is a metaphor of two leading characters. The killer is hunting for his target like a predator hunting in a big city, but at the same time questioning his own life purpose himself while talking with the driver. The driver is chasing his dream, he wants to start his own business but lacks the resolve to start it. He just keeps driving a taxi and tells himself that he will start next year. When they run into the coyotes at the crossroads, it is like they are looking into a mirror, they see themselves through the eyes of coyotes. They are lost in the city like the coyotes.

¹ “Collateral.” *IMDb*, IMDb.com, 5 Aug. 2004, www.imdb.com/title/tt0369339/?ref_=nv_sr_3.

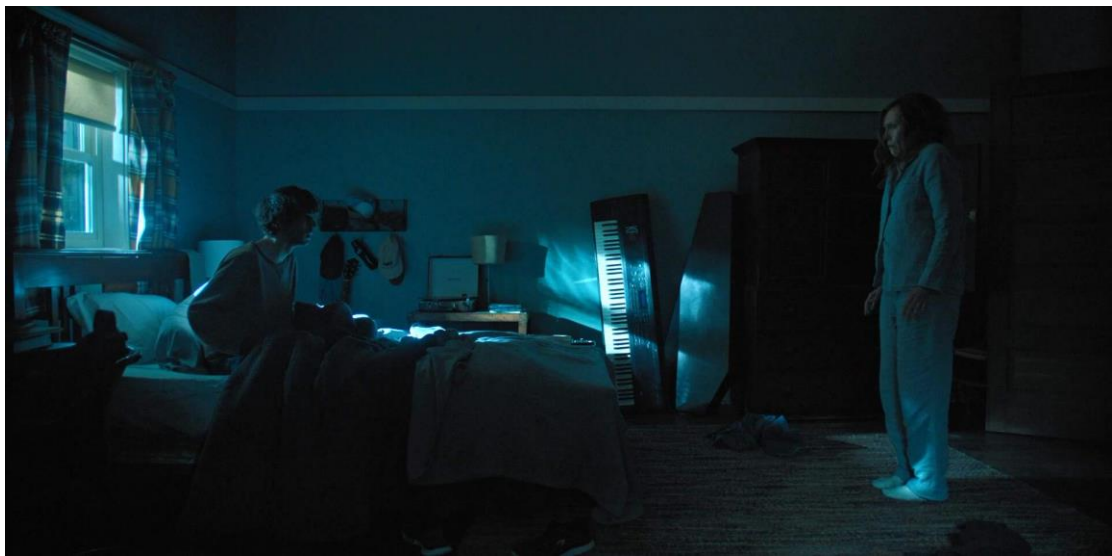


Collateral by Michael Mann, 2004



Collateral by Michael Mann, 2004

Another artistic influence is also a film *Hereditary* by Ari Aster. The story is about after the family matriarch passes away, a grieving family is haunted by tragic and disturbing occurrences, then begin to unravel dark secrets.² The scene in the film shows a disturbing indoor and outdoor environment influenced my choice the color palate and the general feeling of the Body of Work.



Hereditary by Ari Aster, 2018

² “Hereditary.” *IMDb*, IMDb.com, 7 June 2018, www.imdb.com/title/tt7784604/?ref_=nv_sr_1.



Hereditary by Ari Aster, 2018

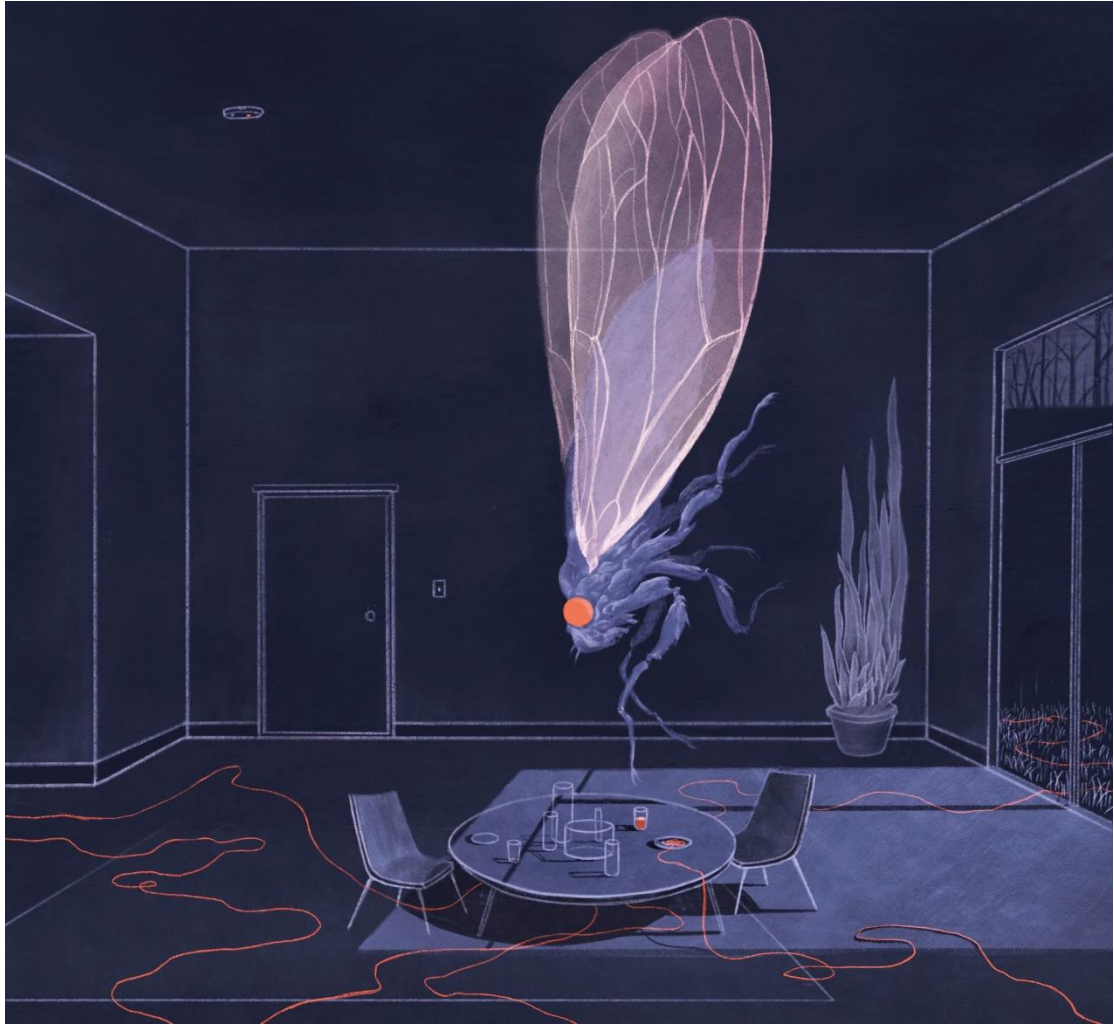


Hereditary by Ari Aster, 2018

Marketing Plan

For this Body of Work, my plan is to market these images as lifestyle illustrations. Because each illustration explores the issues that an individual could have during life, it provides a different perspective. Also, it can be a demonstration of a horror film poster. As an editorial illustrator, my plan of marketing is reaching out to art directors through emails and postcards regularly and entering illustration competitions. Illustration competitions like Society of Illustrators annual competition, American Illustration competition, Communication Arts Illustration annual competition. Also, I will continue branding my work by using social networking websites like Instagram and Behance. My plan for Instagram is posting my published editorial illustrations, sketchbook drawing and illustration work in progress every three days. And for Behance, my plan is posting my published editorial illustrations for same client in one post periodically. And I will also post my children's book project demo.

Thesis Body of Work



Room #1, Jialun Deng, 2019, Digital



Room #2, Jialun Deng, 2019, Digital



Room #3, Jialun Deng, 2019, Digital



Room #4, Jialun Deng, 2019, Digital



Room #5, Jialun Deng, 2019, Digital



Room #6, Jialun Deng, 2019, Digital



Room #7, Jialun Deng, 2019, Digital



Room #8, Jialun Deng, 2019, Digital

BIBIOGRAPHY

“Collateral.” IMDb, IMDb.com, 5 Aug. 2004,
www.imdb.com/title/tt0369339/?ref_=nv_sr_3.

“Hereditary.” *IMDb*, IMDb.com, 7 June 2018,
www.imdb.com/title/tt7784604/?ref_=nv_sr_1.

INDEX

LIST OF ILLUSTRATIVE MATERIAL.....	V
Introduction.....	1
Artist Statement.....	2
Creative Process – general.....	3
Artistic influences – general.....	3
Creative Process - specific to the development of the body of work.....	4
Artistic influences - specific to how they affected the look of the body of work.....	6
Marketing Plan.....	10
Thesis Body of Work.....	11
Bibliography.....	19
Index.....	20
Vita.....	21

VITA

Jialun Deng

Candidate for the Degree of

Master of Fine Arts

Thesis: A Silent Room

Major Field: Illustration

Biographical:

EDUCATION

Master of Fine Arts student in Illustration at Syracuse University, August 2016 – present. Thesis title: “A Silent Room”

Bachelor of Arts (May 2014) in New Media Design, Yunnan Arts University, Kunming, Yunnan, China.

HONOR

2019 Society of Illustrators 61 Annual, Selected

2019 Communication Arts 60th illustration Annual, Shortlist

2018 3x3 Illustration Annual No.15 Professional Show/Student Show Merit
and Honorable Mention

2018 American Illustration 37, Chosen Winner

2018 Communication Arts 59th illustration Annual, Winner

2017 American Illustration 36, Chosen Winner

2017 Communication Arts 58th illustration Annual, Shortlist